

S.A. ORCHESTRA

Fifth Concert of Season

By H. BREWSTER JONES

The fifth concert of the 1935 season given by the South Australian Orchestra in the Adelaide Town Hall on Saturday night lasted two and a half hours. The programme, rather overlengthy in itself, brought out in bold relief, by its strength and its weakness, the problems which the orchestra has enthusiastically and confidently faced to ensure future success for the orchestra. The programme-building policy of the S.A. Orchestra, if the last two concerts presented by this society are a true indication, leads one to expect that in the future two stools in its endeavor to recapture the somewhat wavering support of the public. The orchestra is evidently now in a position popular enough to interest the man in the street, nor of such outstanding importance as to attract the attention of the imagination of the musical public, and so the support of the orchestra is being left largely to those people who through their loyalty to "it" are determined to hold it together.

It would be a musical catastrophe for the society to be left without a symphony orchestra; but there are many points which must be watched to ensure its successful continuance. The presence of the players admit to a lassitude from long endeavor. Who are to replace them when they decide to retire?

The "double-reed" and French horn problem is still acute—although our players are evidently doing their best, making strenuous efforts to improve their grip upon these instruments.

There is an urgent need for more youthful musicians to study instruments required, and a lesson might be learned from the "Bass" Band and orchestra which formerly had an excellent recruiting ground for adult bands. Adelaide is certainly handicapped in this having no other good French horn players, and if it were possible to remedy this, much good would result.

If something could also be done to strengthen the "cello section" of the orchestra, repertoire could be attempted which would receive the utmost support of the musical public.

The programme opened with overture "Oberon" (Weber), the "Adagio sostenuto" of which moved circumstances in its own right, onwards. The "Allegro con Furore" which follows, was attacked with fervor, and the orchestra was well under control. Mr. Kitson was well under the part of the instrument, very true indeed, and the brass band gave a brave show at times, and the brass was vigorous, to a fault. With the cessation of the overture, the drumming down, where a more gradual rubato could have improved the effect, the orchestra was left.

Walter Kingsley, who appeared by courtesy of S.C.I. as the possessor of a voice of temperament as well as a voice of reason, sang Verdi's well known "Credo" in a most attractive manner, resorting to an exaggerated treatment of the "spoken" word in its final moments. Walter Hurst accompanied this number skilfully.

Valentine's song, "Even Bravest Starts from 'Faint'" was expressively sung.

In the opening bars of "Concerto in D minor" for two violins and string orchestra (Bach), the quality was momentarily sacrificed for rhythmic precision by Arved Kurtz and Sylvia Weiss. So much as the dynamic level dropped, a more pronounced use of tone was obtained by these artists.

A beautiful "Largo ma non troppo" was accompanied by melodic tenderness, was excellently played, the orchestral accompaniment being tastefully blended and the movement both soloists enriched their rendition to a degree of musical understanding.

"All' Allegretto" was hardly as reliable either in the manner of execution or intonation, and there was a tendency to "strive" for the rhythm. The overture to "The Merry Widow" favored an impression upon the audience, and Sylvia Whittington was the recipient of the applause.

Rhythm And Well-Controlled Nuances
Excellent rhythm and some well controlled nuances were features of the sprightly "Fresco" (Grieg's movement) of the "Clock" Symphony (Haydn) after a somewhat faltering start. The quality of the music, which, by its suggestion of a ticking clock, made the symphony its name, moved along at a good pace. The precision—if a little fast.

Curious effect emanating from bassoons and French horns, the "Paganini" favor almost polytonal in suggestion. The movement never intended by Paganini at his services. "Minnet and Trio" followed.

and "Allegro-vivace" was played with a spirit of ingenious enjoyment, exciting the listener to a new level. It necessitated a more careful and serious study of mind.

The whole of his orchestra busy in his colorful if harmonically obvious suite "London Everythings" "Covers Garden-Allegretto Molto" the first movement, "The Cuckoo" Chery Rippe (no doubt as a reminder that we are near the market sound a note on the national fullness of life of the city it describes.

Westminster-Andante," which introduces horn notes intended to suggest Westminster clock sounding its quarter chime, moves along at a steady pace, a variety of effects including the pungent notes of muted trumpets, achieve a popular appeal.

The sound of the orchestra describes London by night, with all its festivity and gaiety. The orchestra made the most of its opportunities for abandon and just let itself go.

"Ballad" (Spruhan Kennedy), delicate and poignant in character, composed of a sensitive and refined piece of writing in a somewhat modern idiom. The violin part was played by the charmingly gifted Arved Kurtz, who also appeared in the Brahms Scherzo in G minor, which did not spare the orchestra in its matter of rhythm in the elaborate piano part. As an encore Arved Kurtz played "Orientale" Cesar Cui. Walter Kingsley's second group embraced "When the King went forth to war" (Koeneken) and "Vision Fugitive" from "Rigoletto" in which he demonstrated an unusual range of color and expression. As an encore the rollicking "King Charles" (M. V. White) was sung with verve. Like many operatic singers Walter Kingsley approached in the matter of breath pressure.

Suite for orchestra "Capriol" (Cecile Watelet) performed by request, did not run smoothly, as its previous performance. The snareless snare drum played tricks with the rhythm in "Pavane" and "L'Allegretto" was a little ragged in the bustling "Branles"; but the opening "Basse-danse" had moments of elegance; "Matache" with its coquettish notes clashed less at a playful scale as presented.

Three English Dances" op. 11 (Royce Quilter), performed in Adelaide for the first time, are not characteristic of this composer in his maturity. The "Allegretto" for simple idiom, is pleasant sounding; "Allegro Scherzoso" suggests a pastoral dance; "Allegro non troppo, ma con spirito" is a bright, effective number of an entertaining character. This group was quite happy in this group.

Prelude to act three "Lohengrin" (Wagner) concluded the programme. Harold Parsons was magnificent in Whittington was an efficient leader; and Walter Hurst and Spruhan Kennedy were accomplices.

Mr. E. Allen, by the new classification of the Public Service issued on Saturday, was appointed Superintendent of Secondary Education, a title which was previously held by Mr. W. J. Adey, in conjunction with his position of Director of Education. Mr. Allen, who is 47 years of age, was born at Murray Bridge, received his education at the Port Adelaide School. He was the first bursary ending "A" and later received his three years' tuition at a college, and spent three years at the Teachers Training College. He then studied for three years at the Adelaide University, where he graduated B.A. and later received his Master of Arts degree. When the Adelaide High School was opened he was appointed its first teacher. He was taught at Norwood High School for a period, and later returned to the Adelaide High School. He took post-graduate studies in mathematics, and became a mathematics master at the Jervis Bay Naval College, he received the appointment. He taught in Jervis Bay for four years, and then returned to the Adelaide High School. He was appointed Inspector of schools in the north-east district, and in 1925 he was made inspector of secondary schools.

Women's Scholarships.—The following scholarships are open to women graduates of Adelaide University.—International senior fellowship in science, international fellowship cruise scholarship (American), Americanist scholarship, residential scholarship at Crosby Hall, London; international senior fellowship in science, international fellowship in agriculture, Montpelier. Full information may be obtained from the secretary of the Women Graduates' Association (Miss E. M. Messem).

Mr. Gavin Walkley, who graduated in architecture engineering at the University of Adelaide last year, has entered Clare College, Cambridge, where he intends to study the philosophy of mathematics under an architect, Mr. Walkley, who left here at the end of last June, recently returned to London after a four in Europe. During his trip into and report upon the improvement of civic and domestic architecture, Walkley secured an honor commission has been granted him by the Government.

ado 2-10-35

Elder Conservatorium Concert

By H. BREWSTER JONES

The eleventh of the 1935 Elder Conservatorium concert, which was given in the Elder Hall last night, took the form of a play, the subject of which, the artists were Arved Kurtz, Kathleen Megan, Sylvia Whittington, and Harold Parsons, who constituted the Elder String Quartet; Constance Pether flautist; John Horner, pianist; and Harry Wolton, vocalist.

The play expressed that youthful freshness which characterizes this work. The popular Canonette—"Allegretto" lacked the tone of an Andante, expressive, which follows, was more musical, but the final movement "Molto allegro e vivace," called for greater strength of style.

Frank Bridge, although a viola player, knows well how to exploit the resources of the mandorle, and his "Sonata for Violoncello and Piano" bears out Dunhill's opinion of him that he is "a master of effect" who "loves to juggle with his themes and states with swift surprise." Harold Parsons and John Horner were responsible for the modern example of chamber writing.

Harry Wolton sang in rather plaintive fashion, and Constance Pether sang the German "Lieder—"Das verlassene Magdlein," "Ein Stundlein wohl vor den Tag," and "Reinwein."

Constance Pether played the second "Concerto for flute and piano," Mozart, with his brilliant, fluid passage work, in musicianly fashion, with John Horner at the piano.

"London City Air" was a slight but acceptable item played with refinement by the String Quartet.

The concert was brought to a conclusion with the Vivaldi "Chaconne." Played in a polished manner by Arved Kurtz, with John Horner at the organ.

The University Council paid its annual collection of £12,000 in respect of the Walter Research Institute. Professor W. J. Adey, who was the first bursary ending "A" and later received his three years' tuition at a college, and spent three years at the Teachers Training College. He then studied for three years at the Adelaide University, where he graduated B.A. and later received his Master of Arts degree. When the Adelaide High School was opened he was appointed its first teacher. He was taught at Norwood High School for a period, and later returned to the Adelaide High School. He took post-graduate studies in mathematics, and became a mathematics master at the Jervis Bay Naval College, he received the appointment. He taught in Jervis Bay for four years, and then returned to the Adelaide High School. He was appointed Inspector of schools in the north-east district, and in 1925 he was made inspector of secondary schools.

FIVE PUBLIC W.E.A. LECTURES

The first of five free public lectures, under the auspices of the Workers' Educational Association was held in the Council Chamber at 11, North Street, Port Adelaide, last night. "Novel Reading" was the subject of the lecture, which was delivered by Miss J. Forrie. The second lecture of the series will be given at the Port Adelaide Council Chamber next Tuesday night, when Mr. M. Mitchell will speak on "Modern Problems in Human Nutrition." The last three lectures will be held at the Prince of Wales lecture room at the University of Adelaide, on Wednesday, October 30, 11.00 a.m., S. Kiek will speak on "The Province of the State." Thursday, October 31, 11.00 a.m., Dr. A. C. Garrett will speak on "Are We Machines?" The last lecture will be on "Mental Health," and will be delivered by Professor W. E. Cooke on November 13.

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MUSICAL PRODIGY OF FIVE Tolerated Girl Pianist

By H. BREWSTER JONES

An unusually talented child, Audrey White, now five, who attracted the attention of Dr. E. Harold Davies 12 months ago, has recently come into prominence through giving a private piano recital, of thirteen numbers, before an audience which included Mr. Harold Wyldie, city organist, and Mr. John Horner, of the Elder Conservatorium of Music. Both these gentlemen were deeply impressed by the precocity of Audrey White's musical development, and spoke in most appreciative terms of it. Although she cannot read a note of music she recently passed grade V. examination with credit and elicited the following comments from the examiner, Dr. Davies:—

"She shows great talent for so young a child and there should be a future career in music."

Dr. Davies, in commenting to the writer upon the delightful possibilities of this child's talent, expressed the hope that she would be taught normally, under proper guidance, and not in any way encouraged to display her gifts in public until such time as her whole musical education had been placed upon a sound footing. He advised the mother to allow the child to learn only a few pieces of a standard repertoire, through the medium of gramophone records; and to play only upon a well-tuned piano, thus training the ear naturally and gainfully.

Mr. Harold Wyldie, in describing the recital, said:—

"Her parents claim that, without any technical instruction, and without any attention, she is able to play pieces which her mother teaches, thus combining the best of both worlds, and a real pleasure for pianists. For probably 45 minutes Audrey played very well, and the music was so interesting to see how she develops."

Mr. John Horner considered it "very remarkable" to see Audrey White, aged five, who is now beyond her age, and described it as "very extraordinary" that her such a spontaneous effort. Comments were made by Mr. Dandrieu, Goedicke, Dunhill, Gurliit, Orleg, and Chopin; and accompanied her mother and for Audrey's brother, Frank, who is a talented violin pupil of Miss Sylvia Whittington—also pronounced.

There is no question that the child is the possessor of a useful finger technique, and an excellent use of arm weight in tone production, which appears to be due to the fact that she is assumed that upon hearing a word once she is able to sit down and play it. There is a need for a more careful subjected to careful guidance in the choice of pieces to be learnt, and in such technicalities as fingering; but there is a real need for a more careful a keen ear, certain powers of expression unusual for her age, and the excellent part of the recital, and in the Orthodoxy study (the same as many dancers in continued "learning by ear"), combined with school education, is no doubt, that by her natural gifts, should ensure a happy and successful musical future for this most promising child.